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Course of Study IN VOCAL MUSIC 1936



ONTARIO

ISSUED BY AUTHORITY OF
THE MINISTER OF EDUCATION

Teachers of Music in the Schools
of Ontario are permitted to use
this Course of Study, instead of
the regular Course, for a period of
one year from September 1, 1936,
after which time it may be changed
or superseded by a permanent
Course.

GENERAL COURSE OF STUDY

VOCAL MUSIC

ELEMENTARY SCHOOLS

GENERAL STATEMENT

Music is that form of art which gives expression to the emotions by means of tones arranged rhythmically, melodically and harmonically. It is the universal expression of sentiment and a factor in bringing about international goodwill. Its value in education cannot be overestimated. It contributes greatly to the employment of leisure for the enrichment of life.

GENERAL AIMS

1. To develop a love for music; to bring children in contact with good music; and to train them to enjoy the beauty and understand the significance of music.
2. To teach every child how to sing, i.e. to give him the proper use of his singing voice.
3. To build up a repertoire of songs that will be carried into the home and social life.
4. To teach the child to read simple music as one reads simple literature.
5. To develop musical talent.

PRINCIPLES OF METHOD

THE CHILD VOICE:

Children's singing voices, when properly used, are naturally sweet and small. All loud, harsh singing should be avoided. Special attention should be given to vowels, for with improper vowel sound good tone is impossible. Children should be encouraged to sing as naturally as they speak. Formal voice exercises should be used sparingly. Care must be exercised in the senior grades with the boys' voices; avoid loud singing and shouting. Boys whose voices are changing should learn to read from the bass staff.

SONGS:

Throughout the school life of the child, song singing, either by rote or by note, should form the basis of the course. Songs should be of musical merit, with worthwhile texts, within the experience of the child, and generally should lie within the limits of the treble staff. Aim for accuracy, comprehension and enjoyment. Sing always in the correct key; never guess at the pitch. The teacher should sing for the class rather than with the class, using a light, bright tone. Songs should be taught away from the piano, which may be used to advantage for accompanying songs already learned. Musical signs and terms should be taught as they occur in the songs studied.

SIGHT SINGING:

Ability to sing at sight is the key which unlocks the door to future participation in music. Procedure should be along the lines suggested in the following graded course, modified to suit the requirements of the text books in any particular school system. The development of ear and eye, both tonally and rhythmically, and the application to the staff notation may embrace graded exercises in the following,—tonic solfa syllables, mental effects of scale tones, hand signs, written dictation, oral dictation, modulator drill, and time names.

APPRECIATION THROUGH LISTENING:

A good gramophone with an adequate supply of records should be in every school, to provide a broader musical experience than is possible through performance by the children. Suggested topics would include:

Quiet listening for concentration and discrimination.

Rhythm—Dance, March, Lullaby, etc.

Significance of rhythm, melody and harmony.

Simple musical forms.

Musical media—Instruments of the orchestra.

Musical media—Voices.

Descriptive, programme and pure music.

Folk music.

Contrasted moods.

History of music.

Lives of composers.

Success in the carrying out of this course of study depends largely upon the strict observance of the following rules, without which failure is almost certain:

Adequate time allowance (about 75 minutes per week).

Frequent visits by a Supervisor.

Daily lessons by the grade teacher.

Music books in the hands of the children (from second grade).

Equipment for each teacher—a pitch pipe or tuning fork, staff liner, modulator (solfa or staff), teacher's manual, and song books.

The Department of Education does not authorize or recommend any particular music books, but approves of the basic use of the following:

New Canadian Song Series (Canada Publishing Company, Toronto).

The Singing Period (Waterloo Music Company, Waterloo).

GRADED COURSE

KINDERGARTEN:

Rote Songs.

Action Songs.

Tone Matching.

Elimination of Monotones.

Rhythm Games.

Rhythm Bands.

Music Appreciation through listening.

GRADE I (Junior First)

Continuation of previous work.

Rote Songs—30 to 40 suitable to the grade, including one stanza of "God Save the King."

Elimination of Monotones (not more than 10% of the class to be non-singers by the end of the school year).

Rhythmic development—songs, games, folk dances, dramatization.

Study of scale tones commenced.

Ear training commenced.

Appreciation through listening.

GRADE II (Senior First)

Continuation of previous work.

Rote and Note Songs—about 30 to 35 suitable to the grade.

Elimination of Monotones (not more than 5% of the class to be non-singers by the end of the school year).

Study of scale tones completed.

Ear and eye training.

Introduce staff.

Note and rest values—whole, half, dotted half, quarter (quarter note beat).

Accent, bar lines, measures, metre signatures (2, 3 and 4 pulse).

Appreciation through listening.

NOTE: For schools taking Second Book work in one year, the following is suggested:

Second Book: Continuation of previous work.

Songs—stress individual singing.

Reading books in hands of children.

Introduce music writing (if time permits).

Two equal sounds to a beat, (taa tai)—*See Page 11—A.*

Find Doh from key signatures, up to 4 sharps and 4 flats.

Tie and Slur.

Ear and Eye training.

Appreciation through listening.

Junior Third: Continuation of previous work.

Songs—including rounds and simple two-part.

Introduce two-part singing.

Sharp chromatic Fe, with easy approach, and the use of accidentals.

Eighth note and rest, as unit of time.

Dotted beat note, (taa-aa-ti)—*See Page 11—B.*

Names of lines and spaces, treble staff, including leger line above and below.

Name major keys.

Ear and eye training.

Appreciation through listening.

GRADE III (Junior Second)

Continuation of previous work.

Songs—stress individual singing.

Reading books in hands of children.

Introduce music writing (if time permits).

Two equal sounds to a beat (taa tai)—*See Page 11—A.*

Ear and eye training.

Appreciation through listening.

GRADE IV (Senior Second)

Continuation of previous work.

Songs—including simple rounds.

Find Doh from key signatures up to 4 sharps and 4 flats.

Eighth note and rest, as unit of time.

Tie and slur.

Ear and eye training.

Appreciation through listening.

GRADE V (Junior Third)

Continuation of previous work.

Songs—including easy two-part.

Introduce two-part singing.

Sharp chromatic Fe, with easy approach, and the use of accidentals.

Dotted beat note (taa-aa-ti)—*See Page 11—B.*

Names of lines and spaces, treble staff, including leger line above and below.

Name major keys.

Ear and eye training.

Appreciation through listening.

GRADE VI (Senior Third)

Continuation of previous work.

Songs—including two-part.

Minor scale, normal or historic.

Flat chromatic Ta, with easy approach.

Four equal sounds to a beat and derivative (ta-fa-te-fe, taa-fe)—*See Page 11—C.*

Compound measure, 6/8, 9/8, 12/8.

Ear and eye training.

Appreciation through listening.

GRADE VII (Junior Fourth)

Continuation of previous work.

Songs—including simple three-part S S A, and S A B, (when possible).

Minor scale, harmonic.

Sharp and Flat chromatics.

Triplets (taa-tai-tee)—*See Page 11—D.*

Rhythms (taa-tefe) (tafa-tai), (ta-fay) if not already learned—*See Page 11—E.*

Appreciation through listening.

GRADE VIII (Senior Fourth)

Continuation of previous work.

Songs—including three part S S A and S A B.

Minor scale, Melodic.

Name minor keys.

Bass clef.

Double dotted notes (taa-aa-fe)—*See Page 11—F.*

Musical terms in common use.

Singing at sight songs of hymn tune difficulty to neutral syllable or words.

Appreciation through listening.

SUMMARY OF MUSIC ACCOMPLISHMENTS AT END OF GRADE VIII

1. Every child shall have acquired the use of his singing voice and pleasure in song as a means of expression.
2. Every child shall have acquired a repertory of songs which may be carried into the home and social life.
3. Every child shall have developed aural power to know by sound that which he knows by sight, and vice versa. Every child shall have acquired the ability to sing at sight, using words, a unison song of hymn tune grade; or using syllables, a two-part song of hymn tune grade, and the easiest three-part songs; these to be in any key; to include any of the measures and rhythms in ordinary use; to contain any accidental signs and tones easily introduced; and in general to be of the grade of difficulty of folk-songs such as "The Minstrel Boy"; also knowledge of the major and minor keys and their signatures.
4. Every child talented in musical performance shall have had opportunity for its cultivation.
5. The children shall have developed a love for the beautiful in music and taste in choosing their songs and the music to which they listen for the enjoyment and pleasure which only good music can give.
6. Above all, the children shall have arrived at the conception of music as a beautiful and fine essential in a well rounded, normal life.

MUSIC

SECONDARY SCHOOLS

GENERAL AIMS

To develop a deep interest and appreciation for good music, a pride in the artistic performance of songs, a literature of music, instrumental and vocal, and a knowledge of the theory necessary.

GRADE IX:

- Continuation of previous work. General Review.
- Songs—unison, two and three part, some with bass.
- Extended transitions to related keys as found in songs studied.
- Rudiments—Notes and rests in common use. Ties and slurs, sharps, flats and naturals. Treble and bass staff with clef signs. Major scales with their key signatures. Tones and semitones. Accent, measures, metre signatures in simple and compound rhythm. Terms relating to tempo and expression in common use.
- Writing simple phrases in whole notes on staff from dictation.
- Writing simple rhythms from dictation.
- Elementary Composition—Analysis of simple melodies, showing balance, contrast, repetition, analysis of metre of poetry and verse forms.
- Form (to be taught mainly through the ear), phrase, sentence, binary and ternary as exemplified in simple folk songs, etc.
- Develop familiarity with the piano keyboard.
- Encourage individual singing.
- Appreciation through listening. (See list following Grade XIII).

GRADE X:

- Continuation of previous work.
- Songs—unison, two part, three part, (SSA, SAB) four part (SATB).
- Sight singing by intervals, including the bass clef and easy two parts.
- Memory—at least two simple songs to be memorized and written on the staff.
- Ear Training—tonal and rhythmic.
- Recognition of major and minor triads.
- Rudiments—continuation of previous grade. Grouping of notes for both vocal and instrumental music. Technical names of the degrees of the scale. Minor key signatures and scales. Music terms found in the works selected for study.
- Elementary Composition—simple blank rhythms for verses of poetry.
Four measure phrases (a) for poetry; (b) without poetry.
- Form (to be taught mainly through the ear), binary and ternary as in the more advanced songs and instrumental compositions. Minuet and trio.
- History—Some knowledge of the composers of the songs studied.
- Appreciation through listening. (See list following Grade XIII).

SENIOR SCHOOL MUSIC

GRADE XI:

Songs—unison and part songs SA, SSA, SAB, SATB.

Sight singing—the more difficult intervals and chromatics, and the beat with its varied divisions.

Two-part reading.

Memory—At least three simple melodies with varied rhythms to be memorized and written on the staff.

Ear training—Melodies of four measures to be written while played or sung by the teacher. Recognition of the Tonic, Dominant and Sub-dominant chords when played on an instrument.

Rudiments—Intervals, Major, Minor, Diminished and Augmented.

Elementary Composition—writing simple melodies of eight measures in length. Major and Minor Triads.

Form—(to be taught mainly through the ear).

Continuation of previous work. Some knowledge of Rondo, Canon and Fugue.

History—Some knowledge of the Old Masters and their chronological position and importance in the development of music.

Appreciation through listening. (See list following Grade XIII).

GRADE XII:

Songs—Continuation of previous grades.

Sight-singing—continuation of previous grades, all tests to be sung individually.

Memory—Three advanced melodies with varied rhythms to be memorized and written on the staff.

Ear training—four-measure phrases, melody and rhythm, to be written from dictation. Writing the lower part of short two-part phrases.

Recognizing the Dominant Seventh in Major and Minor keys.

Plagal and Authentic cadences.

Rudiments—Alto and Tenor Clefs, Chromatic scales.

Elementary Composition—more advanced, with more difficult rhythms.

Harmony, all major and minor chords in four parts. The Dominant seventh.

Form—(to be taught mainly through the ear) Suite, Sonata, Overture.

History—General survey of the History of Music 1450-1900, studied in correlation to the History of Literature and general European History.

Appreciation through listening. (See list following Grade XIII).

GRADE XIII:

Songs—Continuation of previous grades; choral training.

Singing at sight, individually, a short melody set to words.

Memory—At least six songs written from memory.

Ear training—Write four-measure phrases (melody and rhythm) from dictation.

Write blank rhythms from dictation.

Recognize Major, Minor, Dominant Seventh Chords.

Plagal, Authentic, Deceptive Cadences.

Rudiments—Abbreviations, Ornaments, Musical terms, continuation of previous grades.

Elementary Composition—Melodies in 8 to 16 measures, with or without words, in special forms. Some accompanying chords.

History—Special reference to special composers such as Bach, Handel, Beethoven, etc.

Practical tests in Solo Piano, Organ, Voice, Violin or any recognized instrument of the modern symphony orchestra. Singing or playing scales, major, minor and chromatic.

Appreciation through listening. The following are suggested topics:

Various forms of musical expression.

Early development of music.

Instrumental and orchestral combinations.

Vocal and choral combinations.

Classification of the instruments of the orchestra, qualities and capabilities.

Classification of the voice, soprano, alto, tenor and bass with differentiations as lyric, dramatic, coloratura, robusto, etc.

Song types,—folk songs, aria, ballad, recitative, etc.

Opera and Oratorio.

Absolute and programme music.

Instrumental forms, suite, dance form, fugue, sonata, concerto, symphony, etc.

Form in composition.

Historical setting and interesting events leading to the writing of certain compositions.

Influence of circumstances on the lives of certain composers.

Main themes of great compositions through repeated hearings committed to memory.

NOTE: This study should bear the same relationship to music education that the subject of literature and its history bears to the study of English.



